

handicraft and industrial products, of typographic and photographic work. The exhibitions are used to point out special intentions (e.g. art related to nature or remote from nature; the so-called primitivism; monumental form, pure form; and realism or imitation), and conditions due to working material (e.g. wood form, stone form, metal form; silver form in the Baroque, and gold in the Gothic). In addition collections of materials (different woods, stones, metals, textiles, leathers, artificial materials), are shown. By excursions to handicraft and manufacturing plants we seek to develop an understanding of the treatment of material and of working in general (both as matters of technique and as social matters).

Drawing we regard as a graphic language. Just as in studying language it is most important to teach first the commonly understood usage of speech, in drawing we begin with exact observation and pure representation. We cannot communicate graphically what we do not see. That which we see incorrectly we will report incorrectly. We recognize that although our optical vision is correct, our over-emphasis on the psychic vision often makes us see incorrectly. For this reason we learn to test our seeing, and systematically study foreshortening, overlapping as the main form problems of graphic articulation, and distinction between and the pronunciation of nearness and distance.

Drawing consists of a visual and of a manual act. For the visual act (comparable with thinking which precedes speaking) one must learn to see form as a three-dimensional phenomenon. For the manual act (comparable with speaking) the hand must be sensitized to the direction of the will. With this in mind we begin drawing lessons with general technical exercises: measuring, dividing, estimating; rhythms of measure and form, disposing, modifications of form. At the same time we use the motor sense as an important corrective.

It will be clear that we exclude expressive drawing as a beginning. Experience shows that in young people this encourages artistic conceit but hardly results in a solid capability which alone can give the foundation and freedom for more personal work.

For this reason our elementary drawing instruction is a handicraft